PORTABLE SOUND SYSTEMS

From Fender Pro Audio

Owner's Manual for
Passport - 150

P/N 000000
REV A

Fender Musical Instruments
7975 North Hayden Road, Scottsdale, Arizona 85258 U.S.A.

A Message from the Chairman

At Fender, we know the importance of sound reinforcement. From the simple box-top powered mixer to today's touring concert systems, the need to communicate to make the connection between the performer and the audience is foremost in our mind.

Perhaps no other piece of gear can make or break your message or your band's sound than your sound reinforcement gear. Your sound system is far more than just a combination of dials, wires and speakers. It is an integral part of the audio chain and should be treated with special care and attention to detail.

Fender knows what building quality musical instruments and sound reinforcement equipment is all about. In fact, many of the world's best sounding electric musical instruments and sound reinforcement equipment proudly wear the Fender name.

Whether you need a small powered mixer for your Saturday afternoon "jam" or a professional full-size concert system, Fender has the sound reinforcement gear to meet your needs. Likewise, your decision to purchase quality Fender Professional Audio Equipment is one you will appreciate with each performance for years to come.

Wishing you years of enjoyment and a heartfelt *thank you*,

Bill Schultz

Bill Schultz
Chairman of the Board
Fender Musical Instruments Corporation

Fender Passport - 150

Portable Sound System

INTRODUCTION

150 Watts of Clear Stereo Sound

Built-in Digital Reverb

VIP™ (Vocal Input Priority) Allows input one to automatically override all other inputs when a signal is present on input one

Three Mono Microphone / Line Inputs with XL and 1/4" balanced inputs connections

Stereo Input with 1/4" and RCA Connections

Switch Mode Power Supply Allows Use Anywhere In The World

Everything You Need To Get Started:

- -Passport Mixer Amplifier
- -A Dynamic Microphone & 6m (20') Cable
- -Two Speaker Cables, 9m (30')
- -IEC Power Cable
- -Two High Sensitivity, Full-Range Speaker Enclosures
- -Full transportation enclosure
- -Plastic slip cover

Congratulations on your purchase of a Fender Passport 150 high performance, self-contained portable audio system. Your Passport includes everything you will need for great sound... Anywhere.

Carry your Passport as you would a medium sized suit case. Flip open the speaker latches, and you'll discover two full-range speaker cabinets, a powered mixer, a dynamic microphone, plus all the cables you need to get started. Use your Passport to amplify voices, musical instruments, CD's, tape playback and more. Passport's quick and easy set-up, its ability to cover large audiences and simple operation are the hallmarks of this new and innovative product.

The Passport's control panel features three mono mic/line inputs and one stereo channel. The stereo input channel can be configured for mono or stereo operation allowing superb flexibility in input use. Moreover, two 6.5" speakers in each speaker enclosure work together to deliver clean full range coverage, while the self-powered mixer provides a total of 150 watts of high quality stereo sound.

For vocal operation, the Passport's VIP (Vocal Input Priority) feature can be used to reduce or "duck" the background music level as you begin to speak and then restore your background music when you have finished speaking. Experiment with the tone controls, digital reverb and speaker placement and discover the Passport's incredible power and versatility.

WARNING:

-TO PREVENT DAMAGE, FIRE OR SHOCK HAZARD, DO NOT EXPOSE THIS UNIT TO RAIN OR MOISTURE.

-NO USER SERVICEABLE PARTS INSIDE, REFER SERVICING TO QUALIFIED PERSONNEL ONLY.

-THIS UNIT MUST BE EARTH GROUNDED.

SAFETY PRECAUTIONS

The Fender Passport sound system is supplied with a detachable power cable with an IEC female connector and a male AC connector. Depending on the territory in which the Passport system is purchased, the power cable will be supplied with one of a number of male AC connectors to accommodate the different safety and code requirements of specific countries. All AC cables supplied with Passport products are three pin grounded types.

Under no circumstances should the ground (earth) pin be disconnected or removed.

Your Passport System features a Switch-Mode-Power-Supply designed to operate on any AC voltage and line frequency to convert AC power with maximum efficiency.

When traveling abroad with the Passport system, as a standard precaution, always check the local voltage and set the voltage selector switch located adjacent to the power input socket on the rear of the mixer / amplifier to the appropriate operating range. This check must be performed before connecting the power cable. The Fender Passport has two range settings: 115v or 230v.

Failure to select the appropriate voltage range will cause the unit to go into protect mode, void any warranty and may cause damage to the unit.

For example, The United States of America is standardized at 117 volts/60 Hz, Japan operates on 100 volts/50 Hz. For both of these countries the range selector must be set to 115v. Countries in the EEC have standardized at 230 volts/50 Hz., however, there are different types of AC plugs used. For all these countries the selector should be at the 230v position. When using plug adapters or operating in a territory other than the one in which the unit was purchased, take great care to comply with local safety requirements and electrical codes of practice.

If you are not sure of the local voltage, wiring codes & colors, AC grounding, or correct procedures for connection, consult a qualified technician.

Warning

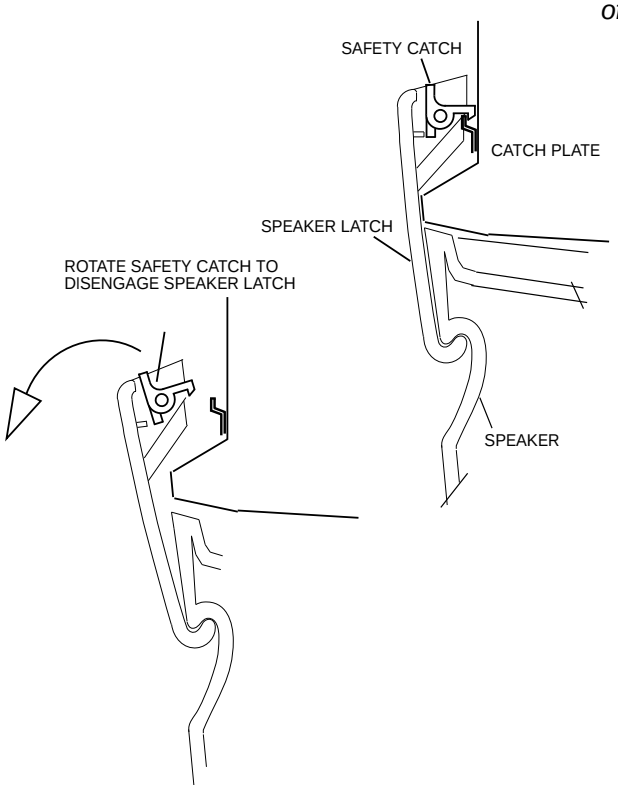
Under no circumstances should the ground pin on the Passport or on any of your electrical equipment be lifted. It is possible that under certain circumstances a combination of different types of ungrounded equipment can create a life threatening shock hazard. Microphones have metal cases and are connected through the mic cable to the mixer's chassis. Your Passport mixer may be correctly grounded if the building's wiring is to code and the ground pin on the A/C plug is properly connected. However if for any reason external A/C powered equipment with ungrounded A/C connections are used in conjunction with the Passport system (e.g. an ungrounded music amplifier), there may be a difference in potential to the microphone case. With this combination a performer holding a (grounded) microphone coming into contact with an ungrounded item of powered equipment may be subject to dangerous electrical shocks.

By following the correct procedures and safety precautions, risks of severe shock hazard can be minimized. Always check the A/C connection and particularly the voltage between the microphone and any other A/C equipment. Best of all, avoid operating the system in conjunction with ungrounded or improperly grounded electrical equipment.

TRANSPORTATION LATCHES

To open and close your Passport system, simply follow these guidelines:

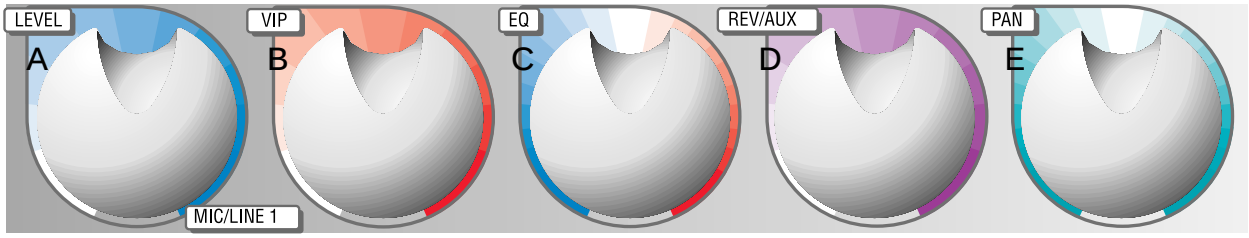
1. Place your finger tip under the safety latch and gently lift. When the safety latch has disengaged, lift both the latches clear on each speaker before attempting to remove the speaker.



2. To replace, position each speaker on the tower foot and bring the speaker in to close the engagement with the tower and latches. Position the latch hooks over the speaker notch and close the latches. The 4 latches will automatically engage.

Note: These parts are precision engineered and no force is needed to secure them. Careful alignment of parts will ensure easy operation.

MONO MIC / LINE CONTROL FUNCTIONS



A. LEVEL - Adjusts the volume level of the individual channel. Rotating the knob clockwise increases the respective channel's contribution to the "Main Out" mix, while rotating it counterclockwise decreases the volume. Adjust this control after the Passport's master output level volume has been set.

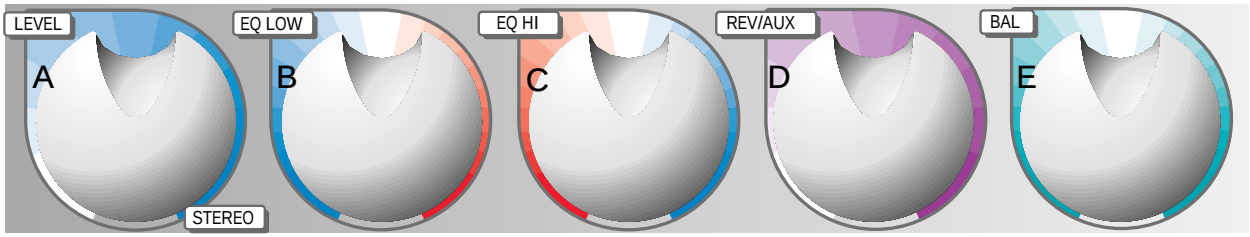
B. VIP (CHANNEL 1 ONLY) - The VIP or Vocal Input Priority control adjusts the level at which the volume of all other channels are automatically reduced in favor of the source attached to the Mic/Line Input 1. This unique feature permits a user to speak while other inputs (such as background music) continue at temporarily reduced levels. VIP is prevolume and is effective regardless of level control settings. Adjust this control while speaking into a microphone on channel 1, with other program material input through another channel. Depending on the duration and level of the signal being input to Mic/Line 1 and the position of the control, the VIP circuit will trigger a reduction in level of all the other channels. The original levels will be automatically restored when there is no signal present on channel 1. In typical use the circuit will return normal levels in about 4 seconds. With the level set at a higher or a stronger signal, normal levels will be restored after approximately 6 seconds. The VIP circuit has an intentionally slow release time which prevents interruptions through the momentary restoration of music when a talker pauses for thought or effect. Care should be taken to avoid the VIP triggering on sound from the main speakers. At high threshold settings the microphone may "hear" the main system speakers and trigger a reduction in level. When not using the VIP feature, be sure to turn the control completely counterclockwise to avoid accidentally triggering the VIP feature and causing a reduction in program levels.

C. EQ - Adjusts the amount of frequency increase or decrease in the channel. Rotating the knob counterclockwise decreases the bass or low frequency response. Likewise, rotating the knob clockwise increases the treble or high frequency response while simultaneously decreasing the bass or low frequency response. When the tone controls are set at their notched or straight up position, the channel response is "flat" with no frequencies increased or decreased. For close microphone use, where low frequencies may become excessive, simply rotate the control to the left until things sound better. For musical instruments or other sources where subtle or more significant boosting of both the high and low frequencies is desired, simply rotate the control to the right until the sound achieves the desirable balance. For each new mix set-up start with this control in the notched position.

D. REV/AUX - Adjusts the amount of signal sent to the Reverb processor, and to the Rev/Aux output jack. Reverb can be used to enhance the sound quality of any performance where appropriate and desired. In the full left position the control is effectively off. Care should be taken to set the Reverb return master control to a middle position or above, before adjusting levels from the individual channels. When the reverb/auxiliary mix is set, overall levels of reverb can be adjusted at the master control.

E. PAN - The Pan control features a notched position indicator and adjusts the perceived "position" of the mono signal from the input within the stereo "panorama" created by the two speaker systems. Full Left or Right rotation of this control sends the signal to the that channel only, with no signal sent to the other. Intermediate settings allow 3/4 - 1/4 ratios and so on.

STEREO CONTROL FUNCTIONS



A. STEREO INPUT LEVEL - Adjusts the volume level of the stereo input channel. Rotating the knob clockwise increases the stereo input channel's contribution to the "Main Out" mix, while rotating it counterclockwise decreases the volume. Adjust this control after the Passport's master output level volume has been set.

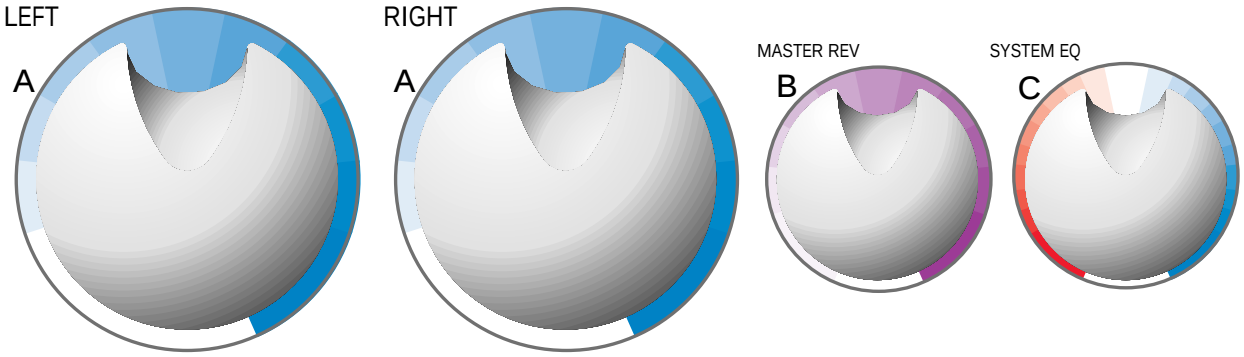
B. EQ LOW - Adjusts the relative level of the low frequency content. Rotating the knob counterclockwise decreases the bass or low frequency response. Likewise, rotating the knob clockwise increases the bass or low frequency response. When the tone controls are set at their notched or straight up position, the channel response is "flat" with no frequencies increased or decreased. For each new mix set-up start with this control in the notched position.

C. EQ HI - Adjusts the relative level of the high frequency content. Rotating the knob counterclockwise decreases the treble or high frequency response. Likewise, rotating the knob clockwise increases the treble or high frequency response. When the tone controls are set at their notched or straight up position, the channel response is "flat" with no frequencies increased or decreased. For each new mix set-up start with this control in the notched position.

D. REV/AUX - Adjusts the amount of signal sent to the Reverb processor, and to the Rev/Aux output jack. Reverb can be used to enhance the sound quality of any performance where appropriate and desired. In the full left position the control is effectively off. Care should be taken to set the Reverb return master control to a middle position or above, before adjusting levels from the individual channels. When the reverb/auxiliary mix is set, overall levels of reverb can be adjusted at the master control.

E. BAL - The balance control features a notched position indicator and adjusts the perceived "position" of the mono signal from the input within the stereo "panorama" created by the two speaker systems. Full Left or Right rotation of this control sends the signal to the that channel only, with no signal sent to the other. Intermediate settings allow 3/4 - 1/4 ratios and so on.

MASTER CONTROL PANEL FUNCTIONS



A. MASTER OUTPUT LEVEL CONTROLS

The Left and Right Master Controls route the mix busses to the internal power amplifiers. Passport's internal amplifiers have on-board processing designed to optimize the system performance. When used with speakers other than those supplied with the system, the processing will be apparent. This may, or may not be desirable, depending on the characteristics of speaker systems used. Normally the sound of any speaker is enhanced by the Passport processing.

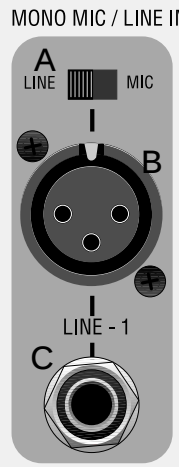
For the majority of applications the Passport system has been balanced to operate with these controls at their notched 12 o'clock positions. In situations where more "gain" is required, for example where a microphone (s) is at some distance from the user and more volume is required than can be reached with the input channel level controls, the master controls give an additional 6 dB of gain. Set the system up in the normal manner and adjust levels as necessary. Should more overall sensitivity be required the master controls can be raised. Care should be taken to avoid feedback, or howling. The Master controls feature notched position indicators.

If possible always operate the Master controls in their notched position. Should the overall mix level need to be increased or reduced when the system is set up and balanced, the Masters can be rotated to any position that works under the circumstances.

B. MASTER REVERB - Adjusts the amount of reverb signal level sent to the mix or output. Rotating the knob clockwise increases the reverb signal sent to the main mix. When the knob is in its full counterclockwise position, there is no reverb heard in the mix.

C. SYSTEM EQ - Adjusts the overall amount of frequency increase or decrease on the Passport. Rotating the knob counterclockwise increases the bass or low frequency response while simultaneously decreasing the treble or high frequency response. Likewise, rotating the knob clockwise increases the treble or high frequency response while simultaneously decreasing the bass or low frequency response. When the system EQ control is set at its notched or straight up position, the channel response is "flat" with no frequencies increased or decreased. For close microphone use, where low frequencies may become excessive, simply rotate the control clockwise until things sound better. For musical instruments or other sources where subtle or more significant boosting of both the high and low frequencies is desired, simply rotate the control until the sound achieves the desirable balance. For each new mix set-up start with this control in the notched position.

MIC / LINE / STEREO INPUTS

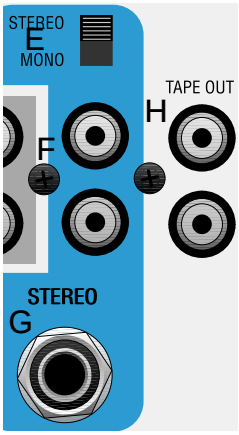


A. LINE / MIC SWITCH - This switch allows the user to select gain levels for items B and C. When the switch is in the line position, the line level / gain is useful for items such as keyboards, drum machines, outboard effects, etc. When the switch is in the mic position, line level gain is active and is most commonly used for microphones. For optimum performance, be sure to use the mic position when a microphone is plugged into the respective channel and the line position when an item using a line level signal is used.

B. MIC - Plug your microphone in here. This three pin XLR balanced female input connector is intended for input signals from low impedance microphones.

C. LINE - Plug your instrument in here. This 1/4 inch balanced input jack suited for use with items having a line level output such as high impedance microphones, keyboards, drum machines, outboard effects, etc. It accepts both balanced and unbalanced cables.

D. AUX LINE INPUT (Ch. 3) - Input 3 features a pair of RCA input connectors that allow an additional line level stereo source to be input to the system. These connectors SUM, or add, the two input signals together and send them to the mix in exactly the same way as the normal Line inputs. Note: These connectors are set at a constant "line level" are not effected by the Mic/Line "gain" select switch.



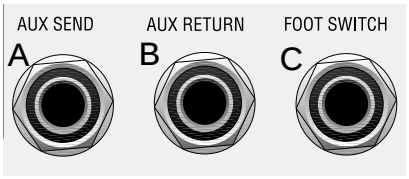
E. STEREO / MONO SWITCH - This switch allows the user to select between a stereo or mono inputs items F and G. This switch should be set to the Mono position when a source such as a guitar is input to this channel, thus allowing the mono source to be applied to both outputs at the same level. Failure to do this will result in the input source only appearing at one of the outputs. When the switch is in the stereo position, the full stereo field is heard.

F. TAPE IN - Balanced phono (RCA) input jacks designed for use with a tape player, CD player, etc. These jacks are stereo and the full stereo field will be heard when playing prerecorded music. Note: These connectors are set at a constant “line level”.

G. STEREO - This 1/4” jack is wired for Tip=Left, Ring=Right and Sleeve=Ground, the standard format of commercially available cables. The sensitivity of this input is suited for playback devices such as CDs, Cassettes, DAT or Mini Disc. Outputs from instruments such as keyboards can also be used here (refer to item E).

H. TAPE OUT - The two Tape Out RCA jacks provide a mix output that is independent of the Master Level Controls. Connect these to the inputs of a recording device, such as a cassette or DAT recorder, to record your event. Changes made during the performance, to the input level controls, channel EQ, and reverb controls will be heard in the Tape Out mix. Changes made to the master level controls will not effect the level of the recording. Adjust recording levels according to the instructions on your recording device.

AUX / FOOTSWITCH JACKS

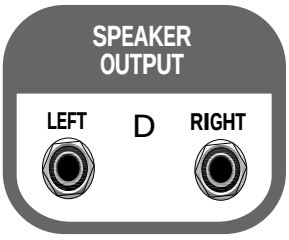


A. AUX SEND - Plug your external effects signal processor in here. Although the Passport is already equipped with on-board digital reverb, an external effects signal processor can be incorporated into the Passport's signal flow. This 1/4 inch output jack is designed to feed the Passport's effects bus signal to an external signal processing device, such as a digital delay or a chorus unit.

B. AUX RETURN - Plug your external effects signal processor's output signal in here. This 1/4 inch input stereo jack is designed to accept signals from an external processing device, such as a digital delay or a chorus unit. This input can also be used as a stereo input with the volume controlled at the master volume knobs.

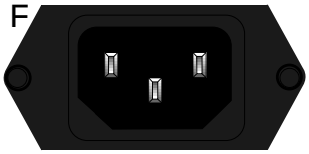
C. FOOT SWITCH - The Footswitch connector allows the internal reverb return to be muted, or shut off, through the use of a simple foot operated switch. The footswitch should be wired to connect the tip to sleeve for Off and requires a standard speaker or instrument cable.

REAR PANEL



D. SPEAKER OUTPUTS - These are speaker level output jacks designed to feed each of your Passport speaker enclosures. Use the enclosed cables to connect the Passport's speakers to the power tower.

E.POWER SWITCH - Turns the AC power ON and OFF. When the switch is in the OFF position, your Passport is completely shut down.



F. LINE CORD - The Passport is equipped with a grounding type IEC supply cord to reduce the possibility of shock hazard. Be sure to connect it to a grounded AC receptacle. DO NOT ALTER THE AC PLUG.

SET-UP AND CONNECTIONS

Before turning on the Power, read and heed the safety warnings on page 4.

It is wise to establish a routine for connecting and powering up your sound system. Provided you have a properly grounded A/C outlet or outlet strip with sufficient power handling capacity, plug all sound system equipment into the same outlet or strip. This will enhance system safety and performance. Take care that the AC circuit is capable of handling the peak power demands of your system. Consult the product handbooks or a qualified electrician if in doubt.

When setting up for a new event be sure to follow these simple set-up guidelines:

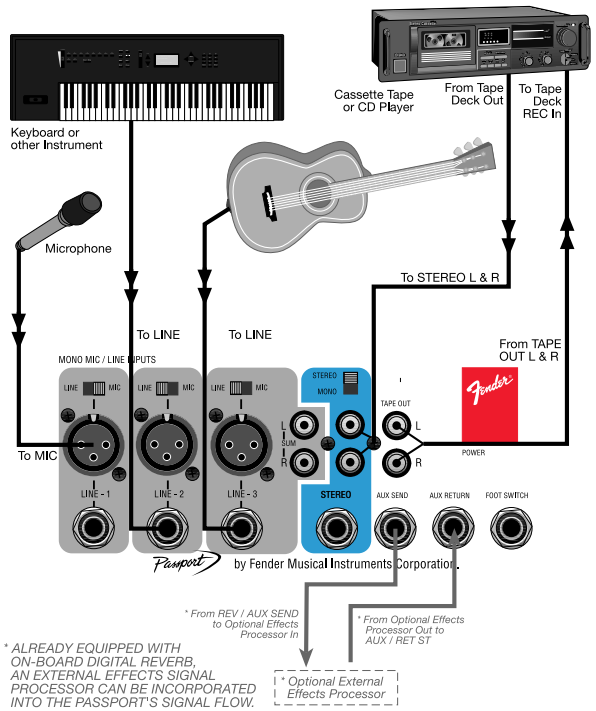
1. A small storage compartment can be found on the rear of the Passport tower. To access this compartment, simply lift the latch and pull open the storage door.

2. First, turn all channel Level, VIP (channel 1 ONLY) and Rev/Aux controls to their full counterclockwise (OFF) positions. Next, place all EQ, Pan and Master controls at 12 o'clock in their center notched positions. Be sure to set the appropriate input sensitivity for the source you are setting up.

3. Next, connect each speaker cable to the appropriate Left & Right Speaker outputs on the rear tower and on each speaker front panel with the enclosed cables.

4. Connect all sources such as microphones, tape decks, keyboards etc., into the appropriate inputs.

5. Finally, check the local voltage and set the voltage selector switch located adjacent to the power input socket on the rear of the mixer / amplifier to the appropriate operating range. *(See Safety Precautions on page 5.)* Plug the power cable into the IEC (power cord) socket on the rear of the Passport Tower and connect the other end to a properly grounded 3 wire AC power outlet.


Keyboard or other Instrument
Cassette Tape or CD Player
From Tape Deck Out
To Tape Deck REC In
Microphone
To STEREO L & R
To LINE
To LINE
From TAPE OUT L & R
MONO MIC / LINE INPUTS
To MIC
LINE - 1
LINE - 2
LINE - 3
STEREO
AUX SEND
AUX RETURN
FOOT SWITCH
TAPE OUT
POWER
Passport
by Fender Musical Instruments Corporation
* From REV / AUX SEND to Optional Effects Processor In
* From Optional Effects Processor Out to AUX / RET ST
* ALREADY EQUIPPED WITH ON-BOARD DIGITAL REVERB, AN EXTERNAL EFFECTS SIGNAL PROCESSOR CAN BE INCORPORATED INTO THE PASSPORT'S SIGNAL FLOW.
* Optional External Effects Processor

This full-page illustration can be found on page 14.

POWERING UP

Turn the Power Switch to the ON position. The Power LED will illuminate green and the system will turn on. If other powered equipment is to be attached to the system, it is always advisable to turn on your Passport last. In this way any transient spikes and thumps caused by other equipment will not be amplified and sent to your system speakers. For the same reasons it is advisable to turn off your Passport system first before turning off the attached equipment.

Should the Power LED not illuminate when the rear panel power switch is operated, check your power connections and retry. Should the Power LED still fail to illuminate after you have confirmed the power connections, disconnect all cables and check the Passport fuses. Be sure to replace any blown fuses with fuses of the correct value. Reconnect the power and speaker cables and turn the rear panel power switch on.

If no audio is present in one of the speakers, check to see if your control settings are correct. Next, unplug the cable from your working speaker and reconnect it to

Re-set the system by turning on the power switch. If the Power LED illuminates red, the system is indicating a thermal protect mode or cooling problem. Be sure to check the air inlet filter at the base of the unit by removing it and making sure it is clear of debris.

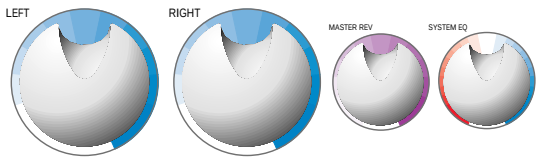
Turn power off and wait for a few minutes allowing heat to dissipate and the Passport to reset itself. If after doing so the Power LED continues to glow red this indicates a fault with your system and you should consult an authorized Fender service center.

If no audio is present in one of the speakers, check to see if your control settings are correct. Next, unplug the cable from your working speaker and reconnect it to the other speaker. If the second speaker now works, this indicates a short in the first speaker cable and the cable should be replaced.

Set-up System Volume and Levels

To set system volume and operating levels, be sure to follow these simple set-up guidelines:

1. First, slowly raise the large Left and Right Master volume controls to their 12 o'clock notched positions.



2. Use a microphone (or other source) in the same position as it will be used on stage and in the manner in which it will be used for the event. Slowly bring up the appropriate channel input level control *(ie: if the microphone is plugged into Mic/Line 1 input, the appropriate channel control is labeled Mic/Line 1 Level)*, listening for the onset of feedback or howling or until the required level is reached. Have a helper "walk" the audience area to make sure coverage and levels are sufficient for your needs. The system's overall volume can be raised simply by rotating the Left and Right Master volume controls to the desired level.

3. Consider the application and needs of the event and set the System EQ control as appropriate. This is best achieved by playing recorded material of the same type as your show program, or by having an assistant speak into the microphone while you listen in the audience area.

For public address (spoken voice), it is advisable to rotate the System EQ control clockwise to enhance the mid and high frequencies, and limit the low frequency content. For large outdoor spaces this will also give the maximum headroom and output capability. Carefully consider the individual event's needs and set your control for the maximum effect.
For more technical applications information and general sound systems operational instruction, we suggest you read the Fender Book - Making the Connection.

Power Tower™

In setting up the system, the Passport Mixing console should ideally be placed where system performance can be evaluated by the operator. If no ongoing adjustments will be necessary, the mixer may be placed conveniently and where the cable lengths allow.

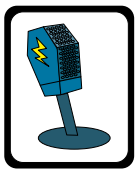
Take care to place the Power Tower where the cables will not trip anyone. All cables should be carefully secured.

The storage compartment in the rear of the Tower can hold cables, microphones and other system parts. To open simply slide the catch upwards and pull open.

The mains (AC) fuse holder is under the IEC (power cord) socket on the right rear of the Tower. To change a fuse, remove the IEC plug and, using an appropriate tool pull out the fuse holder. Note there is a spare fuse in the fuse holder; the Passport utilizes a T4A 250V fuse. Only replace fuses with one of an identical value and size.

The Passport System is weather resistant in its packed- transport mode. However, when operating outdoors, take care to fully protect the Power Tower in the event of exposure to rain. Remember to allow free air flow through the front air inlet located at the bottom of the front panel on the Passport power tower.

MICROPHONES & SPEAKER SYSTEMS



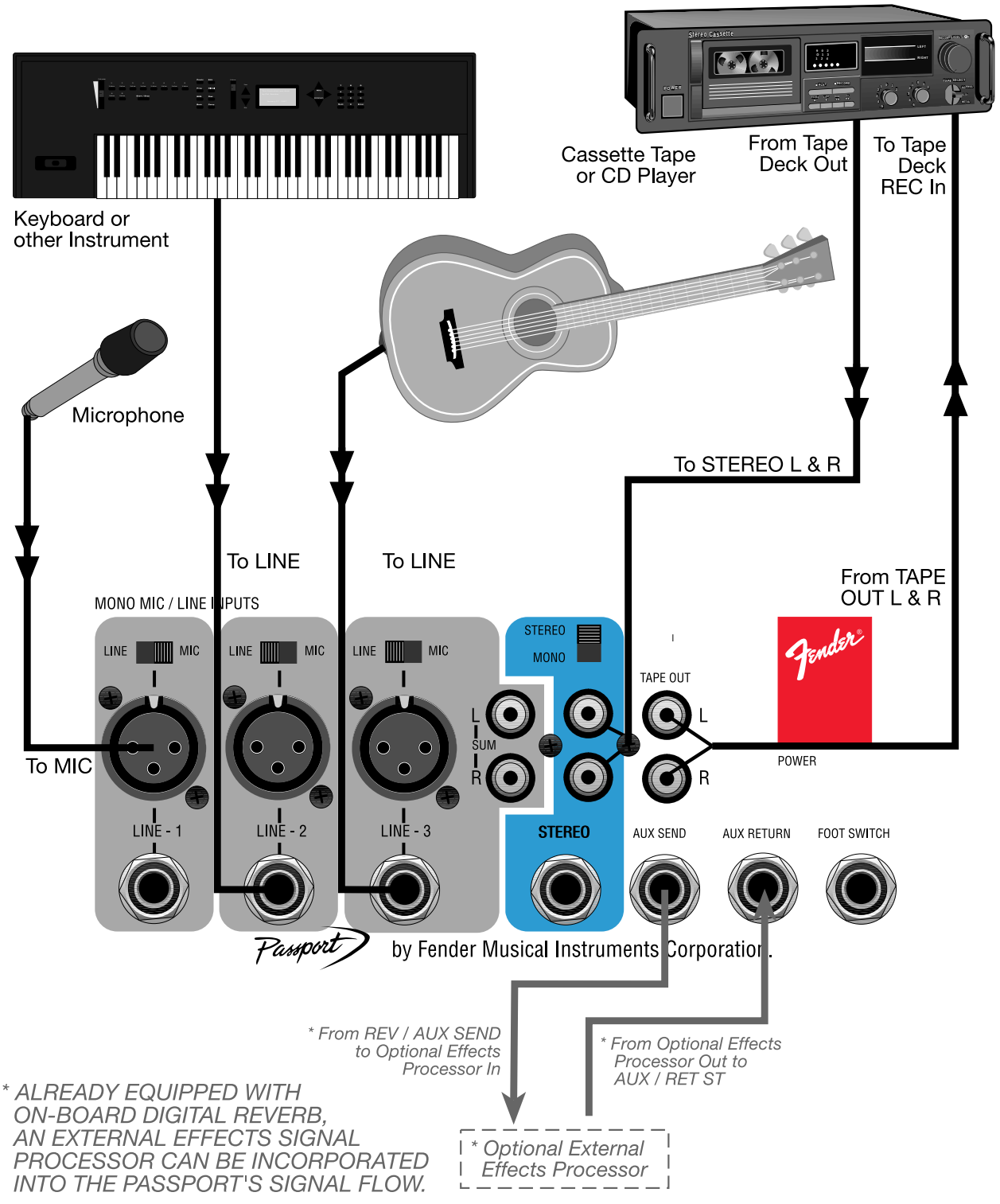
Take the time to study the potential audience area to be covered with careful attention to the horizontal and vertical angles the speakers will have to cover. The height of the speakers above the audience is critical to effective sound coverage and optimum quality. For maximum sound quality and minimum room interference, Passport's speakers have been specially designed to work with tripod and speaker support systems. Using the optional Passport Tripod kit, set the speakers at the maximum safe height that will allow listeners at the rear of the audience area to get a clear "view" of the speaker systems. Nothing absorbs sound better that a few hundred people between you and the speaker system. Always set up speaker support and tripod systems in strict accordance with the owner's manuals and safety requirements of those devices.

It is very important that the speakers are aimed and positioned as far away from and in front of the microphones as cables allow. A microphone is designed to pick-up any and all sounds. Your Passport P-51 microphones have a cardioid pick-up pattern that is designed to reject as much sound coming from the sides and rear of the microphone as possible. If the loudest sound the microphone picks-up is the sound from the speaker systems, destructive feedback-howling will result. Position the speakers and the microphones so the minimum amount of amplified sound gets back to the microphone(s), and the maximum amount of the sound you wish to reinforce is input. In this way greater volume before feedback can be realized and disruptive howling-feedback reduced or avoided.

For music and other types of entertainment, place the speaker systems symmetrically either side of the stage, in relation to the audience. For effective "stereo" reproduction, all of the audience must hear both speakers. For mono and speech applications, consider placing the speakers as close together as possible and angled for coverage of the audience area. In this way greater output levels can be reached and a more natural single point source is created for the sound. Again, placement of the speakers is a critical element in the successful use of your sound system. Take time to carefully consider the variables and by all means experiment. There is no absolute right and wrong in sound, just what works best for your application.

Finally, consider the proximity of the users to the microphones. For example: a person holding a microphone close to their mouth and talking/singing even at a medium level, inputs literally hundreds of times more signal power than one using the mic at a distance of one meter (three feet). The resultant difference in control settings between these two examples will significantly effect the quality and quantity of sound you will achieve with your system.

TYPICAL SET-UP APPLICATION



* *ALREADY EQUIPPED WITH ON-BOARD DIGITAL REVERB, AN EXTERNAL EFFECTS SIGNAL PROCESSOR CAN BE INCORPORATED INTO THE PASSPORT'S SIGNAL FLOW.*

GROUNDING AND HUMS

Ground loops are one of the most common causes of hum and buzz in sound reinforcement systems and other audio products. A ground loop usually occurs if the separate pieces of equipment are plugged into different AC circuits. Also, if the audio wiring is placed too close to the power cords, hums or buzzes can bleed into the system. Likewise, improperly maintained power and audio cables are yet another cause of bothersome noise. In order to help minimize stray hums and buzzes, here are some helpful hints.

1. Keep all electronics connected to the sound system on the same electrical circuit.

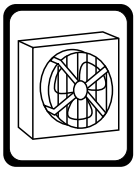
2. Keep audio signal cables away from the AC power cords.

3. Use balanced cables when applicable.

4. Always plug the Passport into a grounded AC electrical outlet.

5. Be sure to use properly maintained cords and cables with the Passport.

AIRFLOW FILTER CARE



Your Passport uses a system of forced air cooling to keep the unit from overheating and falling into protect mode. The air filter at the base of the power tower prevents dirt and other materials from being pulled into the unit and possibly damaging it. It is important to periodically remove this filter and clean it by briskly shaking it and/or washing it with a light soapy solution. Avoid spilling any liquids on the operating surface, heat sink, grille, volume and tone controls, switches and line cord. ALWAYS unplug the Passport before cleaning it or approaching it with fluids. Before plugging in the Passport wait until the unit has completely dried.

TROUBLESHOOTING

If the Passport is set up but does not function, please check the following items:

- Is the Passport's power cord properly plugged into an electrical outlet?
- Is there power at the outlet?
- Is there sufficient airflow to the heatsink inside the power tower?
- Is the air filter at the bottom of the tower dirty or clogged?
- (If applicable) does your instrument have power?
- Are the volume control knobs on the Passport turned above the minimum or counterclockwise positions?
- Are the volume control knobs on your instruments turned above their minimum position?
- Is the mic/instrument properly plugged into the Passport?
- Is the mic/line switch at the mic line input in the proper position?
- Is the mic/instrument turned on?
- Are your audio cables frayed, cut or damaged?

If after checking all of the above the Passport is still not performing correctly, consult your nearest authorized Fender Service Center.

COVERING CARE

Your Passport is housed in a rugged plastic body for long life and lasting good looks. To clean the Passport, use a sponge with a light soapy solution. As always, avoid spilling any liquids on the operating surface, heat sink, grille, volume and tone controls, switches and line cord. ALWAYS unplug the Passport before cleaning it or approaching it with fluids. Before plugging in the Passport wait until the unit has completely dried.

SPECIFICATIONS

Frequency Response	20 Hz to 40 kHz +/- 1 dB (at send output) 30 Hz to 30 kHz +/- 1 dB (at speaker output, with processor threshold exceeded)
Distortion	<0.1%, 20 Hz to 20kHz 1 dB below rated output
System Signal to Noise Ratio	>80 dB @ 1 w, "A" WTD
Power Output	75W/ch continuous average power, 8Ω, both channels driven with THD < 1%
Input Impedance, Channels 1-2-3 XL and 1/4"	
Switch Position Mic:	2 kΩ
Line:	66 kΩ
Input Impedance Phono:	78 kΩ
Stereo Channels1/4":	78 kΩ
Maximum Input Level Mic:	-7 dBu
Line:	30 dBu
Stereo:	26 dBu
Return Input Impedance	47kΩ
Fuse type	T4A, 250V
Passport System	
Width	mm (in.)
Height	mm (in.)
Depth	mm (in.)
Weight	kgs (lbs)
Speakers	
Width	mm (in.)
Height	mm (in.)
Depth	mm (in.)
Weight	kgs (lbs)
Power Tower	
Width	mm (in.)
Height	mm (in.)
Depth	mm (in.)
Weight	kgs (lbs)
Tower Footprint	x mm (in. x in.)
Microphone:	Dynamic Cardioid, balanced
Cables	XL -M to XL-F, 6 m. (20 feet)
Speaker Cables	1/4 in. to 1/4 in., 9 m (30 feet)
	0 dBu is referenced to 0.775 volts rms

A PRODUCT OF:
FENDER MUSICAL INSTRUMENTS CORP.
CORONA, CA 91720 USA